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Mr. and Mrs. Eli K. Price, Mr. and Mrs. John D. McIlhenny, Mr. John Story Jenks, Mrs. William A. Dick, Mrs. Rudolph Blankenburg, Major-General and Mrs. Waller, Mrs. Andrew Wright Crawford, Mrs. Edward W. Biddle, Mrs. H. S. Prentiss Nichols, Mrs. Hampton L. Carson, Mrs. Henry S. Grove, Mrs. John Wister, Mrs. William Wurts and her children, Miss Sinnott, Mrs. Robert R. Logan, Mrs. Samuel Price Wetherill, Mrs. Arthur V. Meigs, Mrs. John H. McFadden, Hon. Thomas Skelton Harrison, Mrs. John Harrison, Mrs. Frank T. Patterson, Mrs. Hampton Barnes, Mr. Howard F. Stratton, Mrs. Jones Wister and many, many others. I was told by the Director, Mr. Hamilton Bell, that some members of the staff of the Metropolitan Museum were there. Naturally the War Medals attracted considerable attention. Mr. Langenheim was present for the Numismatic and Antiquarian Society which loaned the German medals—those of the Allies having been contributed by Messrs. Bailey, Banks and Biddle—and seemed well pleased with the manner in which they were presented. Altogether the affair went off with a swing, and every one concerned seemed well satisfied with the result. S. Y. S.



### MACHINE-MADE

Much has been said and written, most eloquently and by great authorities about "the abomination of machine-made" art. Let us see how justly and whether there is not something to be said, in rebuttal, on the other side.

The maker of pottery by hand must have railed against the "machine-made" ware turned on the wheel, the plaiter of mats against the loom and shuttle, yet these machines have both produced works of superior beauty, not to mention technical excellence, to those turned out by hand. The question for us is, can we or can we not achieve a similar advance with the far more complex machines we now control.

For there is no blinking the cold fact that the machine has come to stay. If for no other reason because the enormous quantity of every article of use and luxury, required by the vast communities of to-day, absolutely prohibits the production, by any other means, of sufficient amounts to satisfy their needs.

Our stumbling block may lie in the training of our designers; we preach loudly the necessity of considering the requirements of the material, how a pattern that is to be woven, must have a different treatment from the same pattern if it is to be painted or moulded, but no one so far as I am aware, has studied the peculiar requirements in this respect, of any of the machines used in producing modern works of industrial art; for every thing we use is, or should be a work of art.

As has been well said, "we must harness the machine to the mind, not the mind to the machine," for remember no tool, and the machine is merely a sublimated tool, has a brain of its own, and should not be blamed for faults which it cannot commit. The capacities and limitations of the machine must be studied by trained designers with the view of making the best and improv-

ing the worst of them. When this is done it may be that a new and unsuspected beauty of craftsmanship will arise.

Certain it is that so long as we continue to condemn the machine-made and sigh vainly after the good old times of handicraftsmanship, and train our draughtsmen and designers to keep their attention fixed solely on the handicraft qualities of an article, we shall never reap anything but disappointment. We must recognize that the hand-made has a different but, it may be, not necessarily a better quality than the machine-made.

Technical achievement must be subordinated to beauty and fitness of design. The attitude which lauds a soulless piece of Chinese jade or ivory carving, because of the extreme difficulty of making it, should surely be abandoned in presence of a machine which can do greater wonders still; but it has not been and the machine has been set to execute still more marvelous intricacies to the utter neglect of the soul of the work—the design.

Maybe I am wrong and art like romance is dead, but until the new tools have been tried and have failed I am unwilling to admit it.

To achieve this result there is need, among other things, of more schools like that affiliated with this Museum. There, in more than one department of art craftsmanship, the student may learn to carry out in actual material the design he first lays out on paper. But these facilities he may find in many another school of Industrial Art in the world. In one respect and in one craft our school has a great advantage over most others. In the important,—nay vital, department of weaving, the student may proceed from his theoretical study of the art of ornament as applied to textile materials, to the production of them not by hand but by the most modern machines and processes. He can learn to spin and dye the threads of silk, wool, linen or what not, and then to weave his material in the pattern and weave he may have chosen, under precisely the conditions of commercial production which he will have to meet when he proceeds to submit his wares to the cold competition of a heartless market.

Surely these almost ideal conditions of study and training should, sooner or later, produce some such revolution in our present uninspired textile trade as was brought about, in England, by the workshops instituted by the late William Morris.

H. B.



### OLD DELFT PLATES IN THE KIMBALL-GRAFFLIN MEMORIAL COLLECTION

Pottery was made in Holland as early as 1310, according to Haydn, in his "Dictionary of Dates." Its importation into England begins under Henry IV, at least at that time pottery figures in a document dealing with the subsidy on foreign goods in the port of Hull, England, along with an heterogeneous cargo of "glass, potter's clay, paving stones, earthen vessels and images."

In 1506, immense Delft ware dishes were given by Philip of Austria, Governor of the Netherlands, to Sir Thomas Trenchard. Delft and Haarlem appear to have been the centers of manufacture.